



Jake (Jack Lemmon) and John (Ted Danson) rediscover their father-son relationship.

"Dad" is sentimental, funny

By Joe Bustillos
Daily Titan

We seem to be a generation with a growing awareness that our dreams and those people most important to us are slipping away from us as we get older. When faced with the ultimate test, the possible loss of a loved one, we will do whatever is necessary to reclaim

the dream or set things right with the loved one. At least that appears to be the message in the film, "Dad."

Seventy-five-year-old Jake Tremont (Jack Lemmon) leads a life of complete dependence on his elderly wife, Bette (Olympia Dukakis). From putting toothpaste on his toothbrush to laying out his clothes for

the day to negotiating which pork chops are on sale, Jake weakly smiles behind the loving domination of his wife.

Then their happy little existence is threatened when Bette suffers a minor heart attack. Long-absent son, John (Ted Danson), steps in to baby-sit Jake until Bette can come back from the hospital. Under John's encouragement, Jake begins to accept more responsibility for his day-to-day needs and a long-lost friendship blossoms between them.

When Bette returns from the hospital, she doesn't know what to do with Jake's new independence and chafes under the prospects that things will not return to the way they were before.

"Dad" comes from the "Field of Dreams" school of sentimentalism with its don't-give-up-on-your-dreams philosophy.

It is funny. It perfectly displays the comic talents of Lemmon and the abrasive sarcasm of Dukakis.

The film also is a drama. It has

enough crises packed into it to either draw the viewer emotionally into the struggle or push him away because these people never get a break. This is not a film that will give you the luxury of feeling ambivalent about it.

In some ways, this film either flies or dies depending on whether you believe that John would leave his Wall Street job and, after being away for two years, accepts the open-ended responsibility of his parents' convalescence. Danson gives this character plenty of passion and guilt-driven desire to be there for them. But some people might not buy these emotions coming from Danson, because they can identify him only with the swaggering, over-sexed Sam Malone on television's "Cheers." This is the film's one liability.

"Dad" is about not letting go of the things and people who are important to you. It is about remembering the values that made life worth living and working together toward common goals.



Joe Bustillos

Daily Titan

movie review: "Dad" (Amblin Entertainment)

We seem to be a generation with a growing awareness that our dreams and those people most important to us are slipping away from us as we grow older. When faced with the ultimate test, the possible loss of a loved one, we will do whatever is necessary to reclaim the dream or set things right with the loved one. At least that appears to be the message in the film, "Dad." 75-year-old Jake Tremont (Jack Lemmon) leads a life completely dependent on his elderly wife, Bette (Dymphna Dukakis). From putting toothpaste on his toothbrush to laying out his clothes for the day to negotiating which pork chops are on sale, Jake weakly smiles behind the loving domination of his wife.

Then their happy little existence is threatened when Bette suffers a minor heart attack. Long-absent son, John (Ted Danson), steps in to babysit Jake until Bette can come back from the hospital. Under John's encouragement Jake begins to accept more responsibility for his day-to-day needs and a long lost friendship blossoms between John and his dad, Jake. When Bette returns from the hospital she doesn't know what to do with Jake's new independence and chafes under the prospects that things will not return to the way they were before.

"Dad" comes from the "Field of Dreams" school of sentimentalism and its "Don't give up on your dreams" philosophy. If you enjoyed "Field of Dreams" you will love "Dad."

"Dad" is funny. It perfectly displays the unfaded comic talents of Lemmon and the abrasive sarcasm of Dukakis.

"Dad" is a drama. It has enough crises packed into it to either draw you emotionally into their struggle or push you away because these people never get a break. This is not a film that will give you the luxury of feeling ambivalent about it. You will either love it or hate it.

In some ways this film either flies or dies depending on whether you believe that John would leave his Wall Street job and after being away for two years, accept the open-ended responsibility of his parent's convalescence. Danson gives this character plenty of passion and guilt-driven desire to be there for them. But then some people might not buy this role coming from Danson because they can only identify him with the swaggering over-sexed "Sam Malone" from "Cheers." This is the film's one liability.

"Dad" is about not letting go of the things and people who are important to you. It is about remembering the values that made life worth living in the first place.

"DAD"

PRODUCTION NOTES

"Dad" stars Jack Lemmon, Ted Danson, Olympia Dukakis, Kathy ^{Baker} ~~Bates~~, Kevin Spacey and Ethan Hawke in the funny and moving story of an elderly father and his adult son who rediscover each other--and themselves--when brought together by a family crisis.

Written and directed by Gary David Goldberg, creator and executive producer of the acclaimed network series, "Family Ties," and based on the William Wharton novel, "Dad" is a film about a family that renews its special bonds with both humor and emotion.

CREDIT BLOCK

Amblin Entertainment Presents a Gary David Goldberg Film.
Jack Lemmon, Ted Danson, Olympia Dukakis. "Dad." Kathy Baker, Kevin Spacey and Ethan Hawke. Music by James Horner. Film Editor, Eric Sears, A.C.E. Production Designer, Jack DeGovia. Director of Photography, Jan Kiesser. Executive Producers, Steven Spielberg, Frank Marshall, Kathleen

(more)



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Kennedy. Based on the novel by William Wharton. Screenplay by Gary David Goldberg. Produced by Joseph Stern and Gary David Goldberg. Written for the screen and directed by Gary David Goldberg. A Universal Picture.

THE PRODUCTION

Two-time Academy Award winner Jack Lemmon and Ted Danson, the star of TV's top-rated "Cheers," have the leading roles in this story of a father and his son who rediscover their relationship--and themselves--when brought together by a family crisis.

Jake Tremont (Lemmon) is a 75-year-old retiree who is revitalized under the loving care of his long-absent son (Danson), when his wife (Oscar winner Olympia Dukakis) is briefly hospitalized. Upon returning home, she is confused by her husband's newfound assertiveness and zeal for living which flourished during her absence. Later, joined by his teen-age grandson (Ethan Hawke), three generations of Tremonts face their new lives and challenges with a closeness that leads to unexpected and memorable results.

Gary David Goldberg brings to his first feature film his ear for both comedy and drama.

When Lemmon first read the script, he phoned from New York and said, "Whenever you're doing this, I'll be there." During the filming, he said, "I hadn't seen such a deft fusing of comedy and drama since 'The Apartment.' I don't

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think there's one frame of this picture that everybody who goes into the theatre cannot relate to. It touches all of us because it's about love and about living."

Goldberg tried to obtain the rights when the William Wharton novel first came out in 1981 but they were not available. In 1983, he began to go through similar events with his own father. Initially, in 1983, he got the rights and spent the last years developing the screenplay.

"This is a story about the obligations of generations to care for one another. John Tremont and his sister Annie (Kathy Baker) are part of today's 'sandwiched' generation of young adults who must simultaneously care for their aging parents as well as their own children."

"I also think it is about forgiveness within the family unit," adds Goldberg. "One of the most valued things I have learned as a son and a father is that you can't judge your parents by your own life experiences."

"I felt a very real obligation, not only to my father, but to the men of his generation," says Goldberg. "I think fathers and sons are the original comedy team," he continued. "You can't escape families. You can't get out of them, which lends some great comedic material to the fact that you must deal with them. This story exists on several levels, but underneath it all is a love story between a father and a son."

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For Lemmon, who won his first Oscar as Supporting Actor in the classic comedy "Mr. Roberts," and his second as Best Actor in the dramatic "Save the Tiger," "Dad" offered the chance to play drama and comedy close together. It also offered a challenging "older" role.

To prepare for their roles each day, Lemmon and Olympia Dukakis endured two hours of heavy make-up chores designed by renowned pioneer Dick Smith (winner of an Oscar for his aging of F. Murray Abraham in 1984's "Amadeus") and administered daily by artists Ken Diaz and Greg Nelson, plus hairstylist Jan Alexander.

The process involved several layers of latex called "old age stipple" being applied and then dried with a blower until natural wrinkles appeared about the face, neck, head and hands. Lemmon had his full head of hair shaved off, while Dukakis donned a wig. Both added their own posture, voice and movements to convey their characters' years.

"Seeing that wig and wardrobe each day helped me slip into Bette and gave me a sense of who this tough little lady was," says Dukakis. And there are many women in this country who have experienced the kind of marriage that Bette Tremont has experienced. I think they are very brave women."

Once out of make-up, they returned to their true selves. However, Lemmon had to carry some of Jake Tremont's appearance with him even before the movie and for some time

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after principal photography. In addition to the thinning hair, he deliberately lost about 30 pounds to give himself a more realistically frailer look. He continually assured friends and fans, including the crowds at one of this year's Pro-Am golf tournaments, that he hadn't suddenly become ill and aged.

Ethan Hawke, fresh from his highly praised performance in "Dead Poet's Society," plays the rebellious grandson Billy who reaches a new maturity and understanding of his father in the course of "Dad."

Rounding out the cast are Kathy Baker ("Street Smart," "Clean and Sober") and Kevin Spacey, who first worked with Jack Lemmon on stage in "Long Day's Journey Into Night."

Production on "Dad" began in March when the cast and crew settled into the enormous Stage 5 at Paramount, where they could be close to Goldberg's UBU Productions. There, a full-size replica of the Tremont home and backyard was built using a real North Hollywood home as a model. The furniture, backyard pool and working greenhouse served as a living prop into which a new family settled and interacted in an unusual sense of togetherness. Local locations included Venice Beach, Century City, downtown Los Angeles and the Los Angeles International Airport.

"Dad" became a family affair for Jack Lemmon as son Chris and Chris' wife Gina were added to the cast during the final week of location shooting in New England, portraying

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Jack and Olympia's characters in a fantasy of the past that places the Tremonts in an idyllic setting conjured up by Jake's unusually realistic daydreams.

Principal photography was completed in June and then the company began the post-production schedule, including the score by the award-winning composer James Horner.

"This has been a wonderful experience for me," says Lemmon summing up. "I loved playing an old coot who is almost 20 years my senior."

"For me, this film is about a special bargain you make with your parents," said Ted Danson. "It's an unspoken trust that they take care of you when you are growing up and you take care of them when they get older. That is what family is all about."

* * *

October 16, 1989

CORRECTION NOTICE

"DAD" PRODUCTION NOTES

KATHY BAKER WAS INCORRECTLY IDENTIFIED ON THE FIRST PAGE OF THE "DAD" PRODUCTION NOTES. THEREFORE, PLEASE SUBSTITUTE THE ATTACHED PAGE IN ITS PLACE.

* * *



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"DAD"

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"DAD"

ABOUT THE CAST

JACK LEMMON (Jake Tremont) was the first actor to be awarded the Oscar for both Best Actor ("Save the Tiger," 1973) and Best Supporting Actor ("Mister Roberts," 1955) during a career that has kept him a box office star for over three decades.

Following his first feature film role in 1954's "It Should Happen to You," Lemmon began a string of Academy Award-nominated films with "Mister Roberts" that includes "Some Like It Hot," "The Apartment," "Days of Wine and Roses," "The China Syndrome," "Tribute" and "Missing." Among his many other film credits are "Irma La Douce," "The Great Race," "The April Fools," "The Fortune Cookie," "The Odd Couple," "The Front Page," "The Wackiest Ship in the Army," "Luv," "Mass Appeal" and most recently, "That's Life."

The Harvard-educated actor also appeared in over 500 television shows in the early days of that medium and has starred on Broadway in "Room Service" and "Long Day's Journey Into Night." He last starred on television in the

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Emmy-winning TV movie, "The Murder of Mary Phegan," and just completed a run onstage in London's West End starring in Harold Pinter's "Veteran's Day."

* * *

TED DANSON (John Tremont) has recently balanced a top-flight television career (starring as the irascible Sam Malone on network television's long-running hit series, "Cheers") with a run of successful films including "Three Men and a Baby" and "Cousins."

Following his first stage job as an understudy in the off-Broadway production of "The Real Inspector Hound," Danson eventually joined that play's cast and toured for two years until landing roles with Joseph Papp's Shakespeare-in-the-Park and daytime dramas such as "The Doctors."

After a move to Los Angeles in 1978, he found success with film roles in "The Onion Field," "Body Heat," "A Fine Mess," "Creepshow," "Little Treasure" and "Just Between Friends." He also starred in such TV films as "Something About Amelia," "When the Bough Breaks," "We Are the Children" and "The Women's Room."

* * *

OLYMPIA DUKAKIS (Bette Tremont) recently gained international acclaim for her Oscar-winning performance (as Best Supporting Actress) in 1988 for "Moonstruck." A leading stage performer and theatre producer, she has

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founded two theatres (The Whole Theatre and the Charles Playhouse) and starred in several productions both on Broadway ("The Aspern Papers," "Who's Who in Hell," "The Night of the Iguana," "Social Security") and off ("Mann ish Mann," "The Marriage of Bette and Boo").

A master drama teacher at New York University for many years, she balanced her stage work with film roles in "Rich Kids," "The Idolmaker," "John Loves Mary," "Death Wish," "Made for Each Other" and most recently, "Look Who's Talking" and "Steel Magnolias." She has also appeared in the TV films "The Seagull," "One of the Boys," "King of America" and "FDR: The Last Days."

* * *

KATHY BAKER (Annie) has emerged as a formidable American film actress after spending several years onstage in New York and San Francisco building a lauded career as a leading lady.

She most recently came to the attention of American film critics for her haunting portrayal of a prostitute in "Street Smart," followed by leading roles in "Clean and Sober" (opposite Michael Keaton) and "Jacknife" (with Robert De Niro and Ed Harris). Her other film roles include "The Right Stuff," "Permanent Record," "The Killing Affair" and "The Image."

Among her many stage credits are leads in "Fool for Love" (originating the role of May opposite Ed Harris),

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"Aunt Dan and Lemon," "The Seagull," "Seduced" and "Uncle Vanya."

* * *

KEVIN SPACEY (Mario) has divided his time between stage and screen roles, having most recently co-starred with Jack Lemmon in the Broadway production of "A Long Day's Journey Into Night."

His film credits include "See No Evil, Hear No Evil," "Working Girl," "Rocket Gibraltar" and "Heartburn." He is known to American television audiences for his recurring roles as heavies on "Crime Story" and "Wiseguy," as well as "The Equalizer." His many stage credits include "Hurlyburly," "Ghosts," "Right Behind the Flag," "Uncle Vanya" and "Toyer."

* * *

ETHAN HAWKE (Billy Tremont) recently came to prominence in American cinemas as the soft-spoken yet intrepid Todd in "Dead Poets Society" starring Robin Williams. A New Jersey resident, the young actor made his film debut as the star of "Explorers" in 1985 for director Joe Dante. Returning to finish high school, he planned upon entering Carnegie Mellon University's theatre arts school when he was selected to play the rebellious Billy Tremont in "Dad."

* * *

As of September 29, 1989

AMBLIN ENTERTAINMENT PRESENTS

A GARY DAVID GOLDBERG FILM

JACK LEMMON

TED DANSON

OLYMPIA DUKAKIS

"DAD"

KATHY BAKER

KEVIN SPACEY

and

ETHAN HAWKE

Based on the novel by
WILLIAM WHARTON

Executive Producers
STEVEN SPIELBERG
FRANK MARSHALL
KATHLEEN KENNEDY

Produced by
JOSEPH STERN and
GARY DAVID GOLDBERG

Written for the screen and directed by
GARY DAVID GOLDBERG



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Jake Tremont.....	JACK LEMMON
John Tremont.....	TED DANSON
Bette Tremont.....	OLYMPIA DUKAKIS
Annie.....	KATHY BAKER
Mario.....	KEVIN SPACEY
Billy.....	ETHAN HAWKE
Dr. Chad.....	ZAKES MOKAE
Dr. Santana.....	J.T. WALSH
Dr. Ethridge.....	PETER MICHAEL GOETZ
Dr. Delibro.....	JOHN APICELLA
Victor Walton.....	RICHARD MCGONAGLE
Hal McCarthy.....	BILL MOREY
Gloria McCarthy.....	MARY FOGARTY
DMV Instructor.....	ART FRANKEL
Butcher.....	RAY GIRARDIN
CCU Nurse.....	VICKILYN REYNOLDS
Chris.....	JIMMY HIGA
Jake's Nurses.....	EDITH FIELDS
	TAKAYO FISCHER
	ANDI CHAPMAN
Vicki.....	EMILY KURODA
Ralph Kramer.....	GREGORY ITZIN
Bingo Caller.....	RICHARD FISKE
Bank Executive.....	TONY KIENTITZ
Dry Cleaner.....	TERRY WILLS
Receptionist.....	PATTI ARPAIA
Surprised Neighbor.....	DONNA PORTER
Corporate Employees.....	JAN MUNROE
	NANCY PAUL
	CHARLES STRANSKY
	PATRICK MASSETT
Nurses.....	ERIN STROM
	LISA RAE
Young Jake.....	CHRIS LEMMON
Young Bette.....	GINA RAYMOND
Young John.....	JUSTIN PETERSEN
Young Annie.....	SPRAGUE GRAYDEN
Hank.....	LUCAS HALL
Lizbeth.....	KATIE KISSELL
Additional Voices.....	LEWIS ARQUETTE
	RICHARD BRESTOFF
	JUNE CHRISTOPHER
	EDWIN COOK
	IRA MILLER
	TRACY NEWMAN
	BRIDGET SIENNA
	RUTH SILVEIRA
	GREGORY SNEGOFF
	GIGI VORGAN

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THE CREDITS

Written for the Screen and Directed by..GARY DAVID GOLDBERG
Produced by.....JOSEPH STERN and GARY DAVID GOLDBERG
Based on the Novel by.....WILLIAM WHARTON
Executive Producers.....STEVEN SPIELBERG
FRANK MARSHALL
KATHLEEN KENNEDY
Co-Producers.....SAM WEISMAN
RIC KIDNEY
Director of Photography.....JAN KIESSER
Production Designer.....JACK DeGOVIA
Film Editor.....ERIC SEARS, A.C.E.
Music by.....JAMES HORNER
Costumes Designed by.....MOLLY MAGINNIS
Casting by.....JUDITH WEINER
Unit Production Manager.....RIC KIDNEY
First Assistant Director.....CHRIS SOLDO
Second Assistant Director.....GABRIELA VAZQUEZ
Main Titles Design.....PHILL NORMAN
Art Director.....JOHN R. JENSEN
Set Director.....THOMAS L. ROYSDEN
Camera Operator.....DENNIS SMITH
Set Dresser.....RAMIRO ARRENDONDO
First Assistant Cameraman.....AARON PAZANTI
Second Assistant Cameraman.....CHRISTOPHER ISHII
Mr. Lemmon's Make-Up Designed by.....DICK SMITH
Sound Mixer.....RON JUDKINS, C.A.S.
Boom Operator.....ROBERT JACKSON
Cable Operator.....DENNIS C. MODES
Script Supervisor.....SALLY J. RODDY
Property Master.....TRISHA B. GALLAHER
Assistant Property Masters.....DAVID GLAZER
JOANN HICKS
Location Manager.....TONY AMATULLO
Assistant Location Manager.....GEORGE BOSLEY
Contruction Coordinator.....PHILIP E. READ
Contruction Foremen.....RAINER G. GRUETZMACHER
KAREN D. HIGGINS
Labor Foreman.....WILLIAM G. HALL
Paint Foreman.....JAMES PASSANANTE
Standby Painter.....BOB DENNE
Greensman.....CRAIG AYERS
Wardrobe Supervisor.....MARY STILL
Men's Costumer.....DAN BRONSON
Make-Up Artist.....KEN DIAZ
Assistant Make-Up.....GREG NELSON
Hairstylist.....JAN ALEXANDER
Gaffer.....CHRISTOPHER STRONG
Electrical Best Boy.....R. MICHAEL DeCHELLIS
Key Grip.....ROBIN KNIGHT
Grip Best Boy.....DENNIS KUNEFF

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Dolly Grip.....CHARLES BROWN
Special Effects Supervisor.....GARY ZINK
Amblin Controller.....BONNE RADFORD
Production Accountant.....MICHAEL D. ROBERTS
Production Coordinator.....DORIS HELLMANN
Assistant Production Coordinator.....THAIS ZOE
Transportation Coordinator.....WAYNE STONE
Transportation Captain.....DANNY RIPORELLA, JR.
Publicist.....DAVID LINCK
Still Photographer.....CAROL McCULLOUGH
Casting Associate.....BETSY COHEN
Extras Casting.....DISC EXTRA CASTING/GARY CLOPPAS
Caterer.....ALL STAR MOTION PICTURE CATERING
First Aid.....JANET RATNER
Craft Service.....RICK CHAVEZ
TERRENCE AHERN
Executive Assistant to Mr. Goldberg.....MICHELE BRIGANTI
Executive Assistants to Mr. Stern.....KAREN SHAPIRO
LEIGH KENNICOTT ROMERO
Second Second Assistant Director.....PAULA FOSTER
Production Assistants.....JOSHUA STERN
J.J. SHEA
MARY ANN GALLO
SEAN HALLINAN
TRACY McCOLLUM
LUKE BIRD STERN
Chief Medical Technical Advisor.....A. GRAY ELLRODT, M.D.
Medical Technical Advisor.....CHRIS HUTSON, R.N.
Dialogue Coach to Mr. Danson.....LARRY GILMAN
First Assistant Editor.....MELLISSA BRETHERTON
Second Assistant Editor.....ALAN S. CODY
Supervising Sound Editor.....STEPHEN H. FLICK
Sound Editor.....RON BARTLETT
Supervising Dialogue Editor.....CURT SCHULKEY
Music Editor.....JIM HENRIKSON
Amblin Post Production Supervisor.....MARTIN COHEN
Additional Arrangements Produced by.....JAY GRUSKA
Music Recording Engineer.....SHAWN MURPHY
Synthesizer Programmers....IAN UNDERWOOD and RALPH GRIERSON
Dialogue Editors.....WARREN HAMILTON, JR. M.P.S.E.
GEORGE SIMPSON
DONALD FLICK
Foley Editors.....JUDEE FLICK
GLENN T. MORGAN
Foley Mixer.....GREG CURDA
Foley Artists.....KEN DUFVA
DAVID LEE FEIN
ADR Group Coordinator.....LEIGH FRENCH
Re-Recording Mixers.....CHRIS JENKINS
DAVE CAMPBELL
DOUG HEMPHILL

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Re-Recorded at.....TODD-AO/GLEN GLENN STUDIOS
WARNER/HOLLYWOOD
Color Timer.....DALE GRAHN
Opticals by.....PACIFIC TITLE

THE BOSTON CREW

Production Manager.....JOE FOLEY
Production Coordinator.....KAREN VAUGHN
Boston Casting.....CAROL LARKIN
Art Director.....PAUL W. GORFINE
Leadmen.....THOMAS R. HIGGINS
PAUL CAMPBELL
Set Dresser.....CHRISTOPHER WELLING
Electrical Best Boy.....TIM HOGAN
Grip Best Boy.....JAMES J. CALLANAN
Contruction Coordinator.....NORMAN WHITE
Paint Foreman.....SUSIE ABBOTT
Make-Up Artist.....MICHAEL GEMELLI
Hairstylist.....KAREN SPECHT
Wardrobe.....JAMES E. WILCOX
Production Assistants.....TOM POTIER, JR.
TOM BURKE
Teamster Captain.....WILLIAM WINN, SR.

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"DAD"

ABOUT THE FILMMAKERS

GARY DAVID GOLDBERG (Writer/Producer/Director) makes his film directorial debut with "Dad." A prolific television writer and producer, Goldberg is president of UBU Productions and has created and/or produced five major network series since the company's inception in 1981: "Making the Grade" (1982), "Sara" (1985), "The Bronx Zoo" (1986), "Day By Day" (1987) and the consistently top-rated "Family Ties" (1982), the Emmy-winning hit situation comedy that ended its phenomenally successful run in 1989. A sixth UBU series, "Open House" (formerly "Duet"), appears on the Fox Broadcasting Network.

As the main creative force behind "Family Ties," Goldberg was nominated for four Emmy Awards and won in 1987 as a writer for the episode "A, My Name Is Alex." He had been awarded an earlier Emmy as a producer for "Lou Grant" in 1980, an MTM production for which he worked as a writer and producer from 1978-80.

Born in Brooklyn, he began his writing career on "The Tony Randall Show" in 1976. He later became story editor

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and producer for that series before writing scripts for M*A*S*H," "Lou Grant" and "The Last Resort."

* * *

JOSEPH STERN (Producer) has successfully divided his professional time among television, film and theatre productions.

As executive in charge of production at Dan Curtis Productions, he developed miniseries such as "The Winds of War" and television movies such as "I Think I'm Having a Baby." He also produced the Emmy-winning network series "Cagney & Lacey," as well as television movies "Into Thin Air" and "Sunday Drive."

A revered stage producer, he has mounted plays in New York and Los Angeles, including "Orphans," "Lies and Legends--The Music of Harry Chapin" and "The Common Pursuit." He is the producer/artisitic director of Actors For Themselves based in the Matrix Theatre and has received over 120 local awards for his Los Angeles productions.

* * *

STEVEN SPIELBERG, FRANK MARSHALL and KATHLEEN KENNEDY (Executive Producers) have collaborated on some of the most popular films in cinema history. As the founding partners of Amblin Entertainment, they have created an exceptional string of motion picture successes.

Having formed Amblin in 1984, the three have acted as executive producers together on such films as "Gremlins,"

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"The Goonies," "Back to the Future," "Young Sherlock Holmes," "The Money Pit," "An American Tail," "Innerspace," "Batteries Not Included," "The Land Before Time," the soon-to-be-released "Back to the Future Part II," the currently shooting "Back to the Future Part III" and "Always." They also produced (with Quincy Jones) "The Color Purple" and "Empire of the Sun," and were also associated with the network television anthology series "Amazing Stories." Marshall was co-producer and Spielberg and Kennedy executive producers of "Who Framed Roger Rabbit." They are currently producing "Always," directed by Steven Spielberg, to be released in December.

In addition, Steven Spielberg has directed such films as "The Sugarland Express," "Jaws," "Close Encounters of the Third Kind," "1941," "Raiders of the Lost Ark," "E.T. The Extra-Terrestrial," one segment of "Twilight Zone--The Movie" (which he co-produced), "The Color Purple," "Empire of the Sun," "Indiana Jones and the Temple of Doom" and "Indiana Jones and the Last Crusade." He also co-wrote and co-produced "Poltergeist" and co-executive produced "The Land Before Time."

Frank Marshall's list of critical and box-office successes has made him one of the industry's top filmmakers. He co-produced "Raiders of the Lost Ark," "Indiana Jones and the Temple of Doom" and "Indiana Jones and the Last Crusade," served as production supervisor on "E.T. The

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Extra-Terrestrial," co-produced "Poltergeist," and has directed second units for such films as "Back to the Future" and "Empire of the Sun." He will soon direct his first motion picture.

Kathleen Kennedy, president of Amblin Entertainment, has a record of achievement that has placed her among the most successful producers and executives in the industry.

With Spielberg, she produced "E.T. The Extra-Terrestrial," the biggest grossing film of all-time. In addition to the Amblin list of hits, her other credits include associate producer on "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom" and co-producer of "Poltergeist."

* * *

JAN KIESSER (Director of Photography) most recently completed work on "Clean and Sober" and "Made in Heaven." Among his other assignments as director of photography are the films "Fright Night," "River Rat," "Choose Me," "Purple Hearts" and "Return Engagement."

Born in Winnipeg, Manitoba, the UCLA graduate first worked in feature films as an assistant to Arthur Penn on "Missouri Breaks." He went on to work as a camera assistant for director Alan Rudolph on such films as "The Moderns" and "Welcome to L.A." and as camera operator for Vilmos Zsigmond on "Heaven's Gate," "Blow Out," "Jinxed" and "The Border."

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ERIC SEARS (Editor) works for the second time as editor on "Dad," following his assignment on "Wired." A veteran of television miniseries ("Baby M," "Elvis & Me," "Queenie," "North and South, Part II") and TV movies ("USA vs. Salim Ajami," "Prison for Children," "Into Thin Air"), he has also edited the popular network series "Miami Vice" for director Michael Mann.

Born in Brooklyn, Sears earned a Masters degree from the University of Southern California school of cinema and acted as an assistant editor for director Martin Scorsese on the films "New York, New York" and "The Last Waltz."

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DICK SMITH (Make-up Designer) is considered by his peers to be a pioneer in the area of aging make-up design, having won the Oscar in 1984 for his work in "Amadeus." Smith also won acclaim for his aging of Dustin Hoffman ("Little Big Man"), Marlon Brando ("The Godfather") and David Bowie ("The Hunger") among others, using layers of latex called "old age stipple."

Born and still residing in upstate New York, Smith has also worked on such films as "Requiem for a Heavyweight," "The World of Henry Orient," "Midnight Cowboy," "The Exorcist," "The Godfather, Part II," "The Sunshine Boys," "Taxi Driver," "Altered States," "Scanners," "Ghost Story," "Starman" and "Everybody's All-American."

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MOLLY MAGINNIS (Costume Designer) most recently worked with director Alan Parker on "Come See the Paradise," which details the use of internment camps during World War II. She also worked as designer for such films as "Miss Firecracker," "Broadcast News," "Morgan Stewart's Coming Home" and "Lucas."

A native of Washington, D.C., she was educated at Washington University and Carnegie Mellon University before working in theatre, including the Broadway revival of "Showboat." Her television credits include "Billy the Kid" and the PBS version of "Harry S. Truman."

* * *

JAMES HORNER (Composer) has won two Grammy Awards including "Song of the Year" and has received two Academy Award nominations for his work on the song "Somewhere Out There" from the film "An American Tail" and for composing the music for "Aliens."

His other motion picture credits include "Cocoon II," "Red Heat," "Willow," "Vibes," "Batteries Not Included," "Name of the Rose," "Project X," "Where the River Runs Black," "Commando," "Offbeat," "Cocoon," "Natty Gann," "Volunteers," "Heaven Help Us," "The Stone Boy," "The Dresser," "Testament," "Gorky Park," "Brainstorm," "Just Between Friends," "Something Wicked This Way Comes," "48 HRS.," "Krull," "Star Trek II: The Wrath of Khan," "Wolfen,"

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"The Hand," "Battle Beyond the Stars," and he most recently composed the music for the Universal film "Field of Dreams."

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"DAD"

JACK LEMMON

"During the very first interview I ever gave, which was on the set of 'Mister Roberts,'" remembers Jack Lemmon, "I said 'Boy, I can't wait until I get old, because the parts get richer.' Well, they don't get richer--they get fewer. And my part in 'Dad' is one of the best parts I've ever had."

Playing the octogenarian Jake Tremont has been one of the two-time Oscar-winning actor's biggest thrills, according to Lemmon.

"When I did 'Roberts,' I thought that it was going to be the high point of my career. What a pity, I thought, to have peaked so soon," says Lemmon. "But I was wrong! 'Dad' is a brilliant mixture of comedy and drama, just like 'Mister Roberts.' In fact, it's the most terrific combination of comedy and drama for me since 'The Apartment.'"

Being blessed with one of the film world's most enduring and versatile careers, Lemmon now relishes waiting

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for the right role to come along to consume his valuable time and talents.

"I don't know an actor who has had more wonderful parts than I have," says Lemmon. "And they don't come cheap. You have to be patient and select them when they come along. I want to do films that have something to say."

One of the rare American film actors who is as equally at home with comedy and drama, Lemmon has amassed more Oscar nominations than almost any actor in history. Only Spencer Tracy, Sir Laurence Olivier and Jack Nicholson have more.

In addition to his Oscar wins for "Mister Roberts" (as Best Supporting Actor in 1955) and "Save the Tiger" (as Best Actor in 1973), Lemmon has been nominated for his work in "Some Like It Hot," "The Apartment," "Days of Wine and Roses," "The China Syndrome," "Tribute" and "Missing." He was the first actor to win the Oscar in both categories and was the first as well to win twice at the Cannes Film Festival (for "The China Syndrome" and "Missing").

Beginning his career as a theatre actor after graduating from Harvard, Lemmon moved to New York and found small roles in radio drama. He soon balanced roles in early television with the stage, including a role on Broadway in "Room Service," which brought him to the attention of Columbia Pictures' Harry Cohn.

Although Cohn tried to change Lemmon's surname to Lennon, the young actor held fast and won Cohn's respect as

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well as a Columbia contract. Debuting in "It Should Happen to You" and "Phfft!" with Judy Holliday, Lemmon went on to win the Oscar for "Mister Roberts" in what was his fifth movie.

His film career having been launched, he continued to enjoy widespread success in such films as "Fire Down Below," "Operation Mad Ball," "Bell, Book and Candle," "The Wackiest Ship in the Army," "The Notorious Landlady," "Irma La Douce," "Under the Yum Yum Tree," "Good Neighbor Sam," "The Great Race," "The Fortune Cookie" and "The Odd Couple" (both with close friend Walter Matthau).

His most recent film work, beginning with his Oscar-winning performance in "Save the Tiger," includes "The Prisoner of Second Avenue," "Alex and the Gypsy," "Mass Appeal," "Macaroni" and "That's Life." He also appeared in a cable television version of "Long Day's Journey Into Night" as well as the Emmy-winning network TV film "The Murder of Mary Phegan."

After completing work on "Dad," the performer flew to London to start mounting a West End theatre production of Harold Pinter's two-man play, "Veterans Day."

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Kiesser. Executive Producers, Steven Spielberg, Frank Marshall, Kathleen Kennedy. Based on the novel by William Wharton. Screenplay by Gary David Goldberg. Produced by Joseph Stern and Gary David Goldberg. Written for the screen and directed by Gary David Goldberg. A Universal Picture.

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"DAD"

TED DANSON

"I first read the 'Dad' script on a plane, exhausted and not wanting to work," recalls Ted Danson. "But it moved me. It made me cry. And when I got off the plane and saw my own father standing at the end of the ramp, I knew I wanted to do this. I wanted to say 'I love you, dad' on film."

As the self-centered businessman John Tremont, Danson plays a man out of touch with his family who recovers what it means to be a son.

"John is so wrapped up in his own life that he has ignored his own family," notes Danson. "When he is faced with caring for his father, he resists. But, slowly, he recaptures the experience of loving his dad."

Family is very important to the versatile actor, who has gained prominence as a performer through the top-rated network television series, "Cheers," and films such as "Three Men and a Baby," which broke box office records in 1987 and 1988.

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Raised in Flagstaff, Arizona, Danson graduated from Carnegie Tech with a drama degree and found his first breakthrough onstage as a member of the cast of Tom Stoppard's "The Real Inspector Hound." Roles in daytime dramas such as "The Doctors" and "Somerset" soon followed.

In 1978, Danson and his wife Casey moved to Los Angeles. Within six months, he won his first screen role as the doomed police detective Ian Campbell in "The Onion Field." Roles in episodic television on such series as "Magnum P.I." and "Family" soon shared time with film work in "Creepshow," "Body Heat," "Little Treasure" and in the television films "The Women's Room" and "When the Bough Breaks."

"Cheers" soon brought national fame, as Danson's Sam Malone character sparred weekly with Shelley Long's Diane and ratings consistently soared. Still at the top of the ratings chart, "Cheers" continues to delight audiences in first-run as well as syndication.

During hiatus breaks in his series schedule, Danson starred in films such as Blake Edwards' "A Fine Mess," "Just Between Friends" (opposite Mary Tyler Moore) and the TV film "Something About Amelia" for which Danson was awarded a Golden Globe.

"Three Men and a Baby," co-starring Tom Selleck and Steve Guttenberg, became Danson's biggest on-screen hit in

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1987. The story of three New York bachelors saddled with a foundling baby set box office records.

Danson followed that film with another family-oriented feature, "Cousins," opposite Isabella Rossellini.

A dedicated leader in many charitable and political causes, Danson is on the board of Futures For Children, a non-profit organization in New Mexico which sponsors education and self-help programs for American Indian children. He also founded (with his wife) the American Oceans Campaign, which calls attention to marine pollution.

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"DAD"

OLYMPIA DUKAKIS

Although she is a veteran of hundreds of stage and screen roles, Olympia Dukakis considered playing Bette Tremont one of her toughest challenges.

"First of all, my make-up took two hours a day," says the Oscar-winning actress who was awarded the 1988 Best Supporting Actress prize for "Moonstruck." "My immediate concern was to keep my neck from knotting up in the chair. But when it came time to put on the wig, I would know that the character of Bette was being handed to me. It was a unique transformation, as I know it was for Jack. But it's disconcerting to age 20 years every morning!"

A dedication to her craft has allowed Dukakis to become not only an acclaimed screen actress, but gained her a well-earned reputation as one of America's most celebrated figures in legitimate theatre. She is the founder of two regional theatres, the Charles Playhouse in Boston and The Whole Theatre in Montclair, New Jersey, and she taught drama for 15 years at New York University.

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But it was her portrayal of a world weary Italian-American matriarch in Norman Jewison's hit film "Moonstruck" that brought the actress to the attention of the world's movie audiences.

Born into a large, loving Greek immigrant family, she earned enough money working as a physical therapist after graduating from Boston University to return to her alma mater to earn a master's degree in theatre arts.

She began teaching drama while competing herself for stage roles in New York City. She eventually took part in more than a hundred regional theatre productions en route to starring in off-Broadway shows such as "Titus Andronicus," "Peer Gynt," "The Memorandum," Sam Shepard's "The Curse of the Starving Class" and "Electra." She won two Obie Awards for "Mann ish Mann" and "The Marriage of Bette and Boo."

Her Broadway credentials are no less impressive. She has starred in such plays as "Abraham Cochrane," "The Aspern Papers," "The Night of the Iguana," "Who's Who in Hell" and, most recently, Mike Nichols' "Social Security."

She built a strong reputation on screen as well. Her extensive television credits include the TV films "FDR: The Last Days," "The Seagull," "One of the Boys" and "King of America." Her film credits include roles in "The Idolmaker," "John Loves Mary," "Death Wish," "Rich Kids," "Made for Each Other" and an uncredited cameo in Mike Nichols' "Working Girl." Most recently, she has completed

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starring roles in "Look Who's Talking" and "Steel Magnolias."

She feels her role as the iron-willed Bette Tremont in "Dad" may be one of her most rewarding.

"Bette passes through difficult moments," she explains. "But she emerges and goes forward with a sense of renewal. I think the film has that at it's core: that no matter what has happened in a close family, there is always room for rebirth and the joy of coming back together."

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"DAD"

KATHY BAKER

Kathy Baker describes "Dad" as a "film that everyone will be able to relate to, focusing on the period when a mother and father are in the transition stage of old age."

In "Dad," Baker portrays Annie, the daughter of Jake and Bette Tremont, played by Jack Lemmon and Olympia Dukakis.

"We shot this film in continuity, which is a wonderful luxury in movies. You often have to shoot your exteriors in one place and your interiors in another place. But here we have the luxury of being able to shoot almost the whole movie from beginning to end, which helps you in your character development. It's wonderful for the whole feeling of the movie."

Baker, who has emerged as a formidable film actress, spent several years onstage in New York and San Francisco building a lauded career as a leading lady.

She most recently came to the attention of American film critics for her haunting portrayal of a prostitute in "Street Smart," followed by leading roles in "Clean and

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"Sober" (opposite Michael Keaton) and "Jackknife" (with Robert De Niro and Ed Harris). Her other film roles include "The Right Stuff," "Permanent Record," "The Killing Affair" and "The Image."

Among her many stage credits are leads in "Fool for Love" (originating the role of May opposite Ed Harris), "Aunt Dan and Lemon," "The Seagull," "Seduced" and "Uncle Vanya."

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"DAD"

ETHAN HAWKE

Ethan Hawke's role as the rebellious Billy Tremont in "Dad" follows on the heels of his performance as the soft-spoken Todd in "Dead Poet's Society," starring Robin Williams.

"Dad," written and directed by Gary David Goldberg, stars Jack Lemmon and Ted Danson as an elderly father and his adult son who rediscover their relationship when brought together by a family crisis.

Hawke, who portrays Danson's son Billy, finds himself at odds with a father he has never really known.

"Billy is going through a real rough time," explains Hawke. "He doesn't know where he wants to be or what he wants to do and he's angry at his father for divorcing his mother and breaking up the family. Yet, he and his father are almost forced to let go of their problems and face what's going on and leave the past behind."

For Hawke, who made his film debut as the star of Joe Dante's "Explorers" in 1985, working on "Dad" gave him the

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opportunity to work closely with several major creative talents.

"What I enjoyed most," explains Hawke, "was learning from the cast. I mean, it's nice for me just starting out to watch these people who have been working for a long time and to learn--to see their different styles and learn from them."

In addition, Hawke also stressed Gary David Goldberg's powerful script and insightful direction.

"Gary's very good at creating situations that are true and real," he says. "It's real personal to him and it means a lot to have somebody running the show who's passionate about what they're doing. And when Gary's passionate about a scene, you know it."

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"DAD"

KEVIN SPACEY

Kevin Spacey's role in "Dad" marks the third time that Spacey has collaborated with the two-time Oscar winner.

The first was in 1986 when Spacey and Lemmon starred in the acclaimed revival of Eugene O'Neill's "Long Day's Journey Into Night." The production, which began at Duke University, played in Washington D.C., on Broadway, and in London and Israel.

The following year found Lemmon and Spacey co-starring in the television mini-series "The Murder of Mary Phegan," in which Spacey portrayed reporter Wes Brent.

In "Dad," Spacey portrays Mario, Lemmon's son-in-law. "He's a simple guy--someone who tries to keep himself out of uncomfortable situations," explains Spacey about his character. "Yet, in situations where there's anger or confusion, Mario is the diffuser--trying to ease the tension with a wise crack."

Born in South Orange, New Jersey, Spacey began his acting career in grade school in Los Angeles, where he was raised for 18 years. Following two years of training at the

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Julliard School of Drama, he made his New York stage debut in Central Park in Joseph Papp's 1981 production of "Henry IV, Part I" with Mandy Patinkin.

One year after appearing off-Broadway in the American premiere of Barrie Keefe's "Barbarians," Spacey made his Broadway debut as Oswald opposite Liv Ullmann in the John F. Kennedy Center revival of Ibsen's "Ghosts," directed by John Neville.

In 1985, Spacey was cast by director Mike Nichols in the Broadway production of David Rabe's "Hurlyburly." Later that year he returned to the Kennedy Center to play opposite Colleen Dewhurst in "The Seagull."

On film, Spacey starred opposite Burt Lancaster in "Rocket Gibraltar," in which he portrayed Dwayne, a depressed stand-up comedian. He appeared in two films for Mike Nichols: "Heartburn," as the blond mugger of Meryl Streep, and in "Working Girl" as a sleazy Wall Street broker. On television, he created the role of Mel Profitt on the CBS series, "Wiseguy."

Spacey will also be seen in the upcoming films "Show of Force," starring Robert Duvall, Amy Irving and Lou Diamond Phillips, and in "Henry and June," directed by Philip Kaufman.

His additional stage credits include roles in Joe Sutton's "As It Is in Heaven" and Kevin Heelan's "Right

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Behind the Flag," as well as Dennis McIntyre's "National Anthems," opposite Tom Berenger.

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"DAD"

GARY DAVID GOLDBERG

After several years of guiding "Family Ties" and other popular television shows, Gary David Goldberg chose "Dad" to be his first feature film project. But jumping into a new medium as a writer/director/producer did, according to Goldberg, come close to never happening.

"I first read William Wharton's novel in 1981 and was magically drawn to it," recalls Goldberg. "But the rights weren't available. In the meantime, I played scenes in real life with my own father that were in the book. So when the rights came up for me in 1985, I spent four years writing this script."

"The film was the most emotional experience I've ever gone through," says Goldberg. "I tried several times to shy away from this project. I knew what it would be like. It's not like TV, where you have all week to rehearse and prepare. In film, one camera shot can be worth 900 of those TV words."

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But Goldberg's dedication to the project, which mirrored his own experience with his elderly father, gained him the admiration of another "Dad": Jack Lemmon.

"I haven't seen a writer and director with such a flair for comedy mixed with drama since Billy Wilder," says Lemmon. "And remember, this is Gary's first film."

The mutual admiration flows from the director to actor as well.

"Jack Lemmon should be passed from home to home in America so everybody has a chance to spend some time with him," says Goldberg. "He's the most wonderful medicine for whatever ails you."

The family atmosphere around Goldberg's set helped cast and crew endure the film's unusually long (75 days) shooting schedule, allowing Goldberg to concentrate on his new duties.

"The most important challenge for me was keeping the energy of the project up," says Goldberg. "I was responsible for everyone's character. It was the easiest--and hardest--thing I've ever done."

Born in Brooklyn, Goldberg immersed himself in athletics while his father, a post office employee, toiled long hours to benefit the family.

"I thought my father was a heroic figure. He worked all his life in a job he didn't like so his family could prosper," says Goldberg. "He was always amazed by what he

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thought my success was. But it has been nothing compared to his accomplishments."

After several years of traveling and schooling, Goldberg tried his hand at television writing. He soon won a job writing on staff with "The Tony Randall Show." He later became story editor and producer of that series before moving on to write and produce several episodes of "Lou Grant," for which he won an Emmy as producer in 1980.

After contributing scripts to other shows such as "M*A*S*H," Goldberg formed his own UBU Productions in 1981 and created and/or produced five major network series: "Making the Grade" (1982), "Sara" (1985), "The Bronx Zoo" (1986), "Day By Day" (1987) and the long-running, top-rated hit "Family Ties" (1982), which ended production in 1989.

"It was our intention to go out while the show was still on top and alive," says Goldberg. "But I remember while we were taping the final one-hour show, I looked around and thought to myself, 'Are we ending this thing too soon?' It was pretty scary, but we all knew it was for the best."

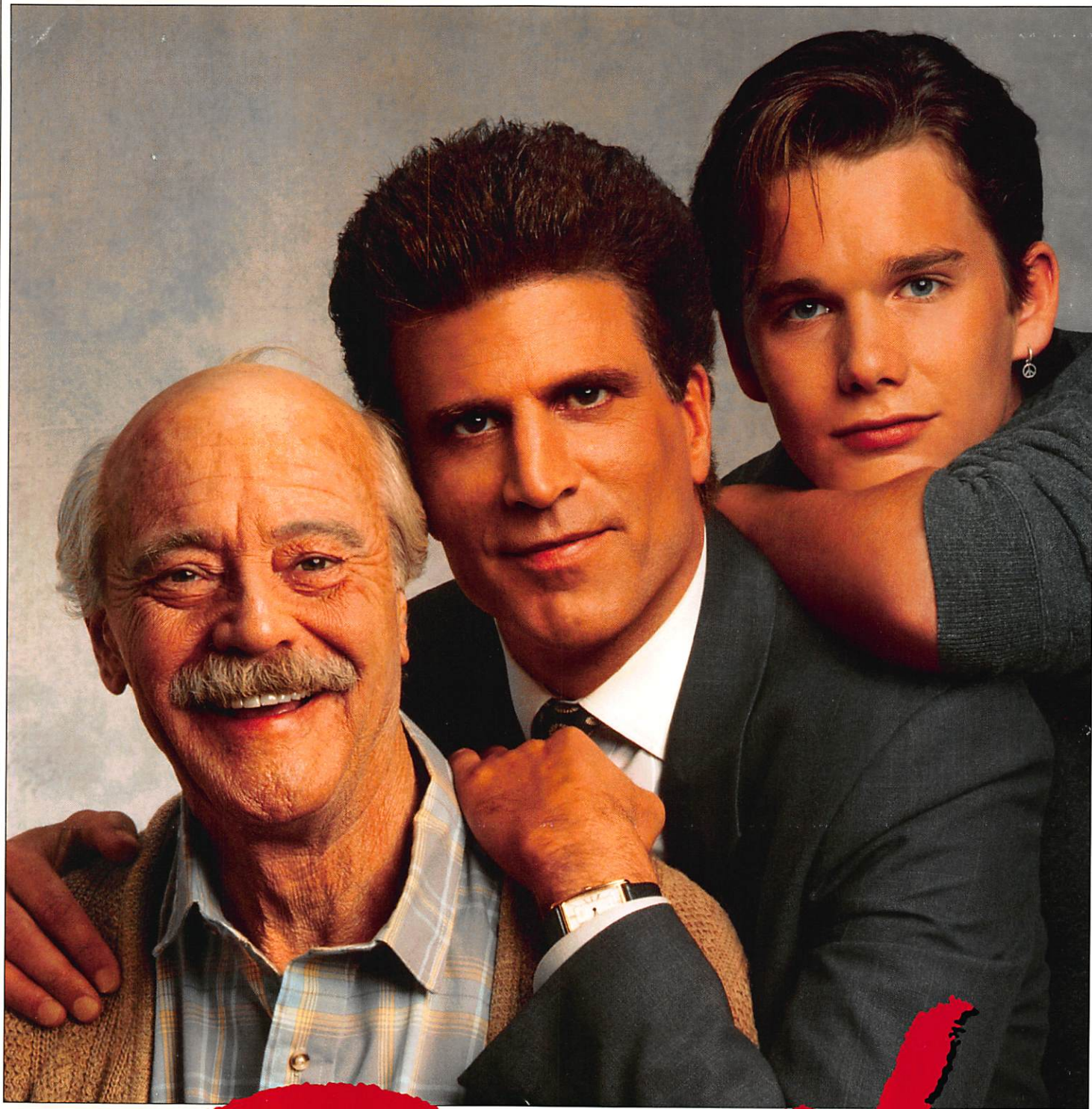
With UBU concentrating on both television (another UBU series, "Open House," currently appears on the Fox Broadcasting Network) and film development, Goldberg has a full slate. More films will be forthcoming with Goldberg at the helm, but they will have to be special projects.

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"Directing is quite a task," explains Goldberg. "It isn't often you come across something you have to make because you want to see it on screen. It has to be something much more personal."

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Dad